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ABSTRACT

The Heritage Center, located at North Carolina Agricultural and Technical University, is a learning resource center which provides an international dimension in teacher education. Serving North Carolina and southern Virginia, the Heritage Center houses a collection of more than 3,500 art and craft items from more than 30 African nations, New Guinea, and Haiti and is a place where intercultural exchange is promoted. The Center cooperates with and encourages faculty, students, and community groups that have a special interest in Africa to design, develop, produce, and acquire materials and programs related to that area of special interest. Students and teachers learn from being active participants rather than viewers and benefit from a multisensory (hands-on) approach to understanding basic concepts about the diversity and homogeneity of Africa's ethnic groups. The Center also provides permanent and traveling exhibits, conducts inservice workshops for teachers, disseminates instructional materials for use in the social studies curriculum, provides research resources in African history and culture, and provides advisory and reference service. (JMK)

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A LEARNING RESOURCE CENTER FOR INTERNATIONAL EDUCATION: THE HERITAGE CENTER

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(A Presentation for the 1983 ICET World Assembly, Wednesday, July 13)

DR. BARNETT: Ladies and Gentlemen:

The purpose of our presentation is to describe the utilization of a learning center for an international dimension in teacher education. This center serves schools and communities in Piedmont North Carolina as well as surrounding areas.

North Carolina Agricultural and Technical State University is a land grant institution founded in 1891. It is now a constituent institution of The University of North Carolina which is composed of 16 public senior institutions. Its enrollment is an average of 5,200 students, of which the international enrollment is approximately 600 students, the second largest such enrollment in the State.

Many international resources are in the geographical area and on our campus. Greensboro is an industrial and educational center, noted for its textiles and insurance. Seventeen miles away in the same county is the furniture capital of the world--High Point.

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Today, I am pleased to present two of my colleagues who will describe the African Heritage Center and its utilization for creating this international dimension in teacher preparation.

After a videotape presentation which tours the Center, our first presenter is Dr. Bertha Hampton Miller who in addition to being an afro-american history specialist is a teacher educator. Dr. Miller has conducted workshops and she has taught undergraduate and graduate methods courses in the social sciences.

Our second presenter is a humanitarian and builder. She has the unique distinction of the Center being named for her--the Mattye Reed Heritage Center. Through her efforts and those of her husband, Dr. William Reed, who served for many years as an administrator with the Agency for International Development, the Heritage Center has acquired for our university, holdings valued at several millions of dollars. Dr. Reed currently serves as Director of International Programs. Mrs. Reed, the tireless builder, relates well to all University programs, the schools, the community, and the public.

And now, welcome to the Heritage Center and A. & T. State University...

VIDEOTAPE TOUR (10 minutes) describes the Center which houses a collection of more than 3,500 art and craft items from more than 30 African nations, New Guinea and Haiti. It is considered as the first ethnic museum between Washington, D. C. and Atlanta, Georgia.

DR MILLER: UTILIZATION OF THE A. & T. STATE UNIVERSITY HERITAGE CENTER: A LEARNING RESOURCE FOR INTERNATIONAL EDUCATION

Introduction

Housing over 3,000 artifacts from Africa, the Heritage Center provides an empirical base for teaching concepts of global education and heightens one's perception and awareness of all aspects of African culture and history. After examining the realia from over thirty countries, the myth of a monolithic African culture is dispelled while giving due recognition to the existence of commonalities among the diverse groups in Africa. Educators in workshops use the multifacet collection and research resources of the Center to produce teaching units and teaching aids on African religion, family life, folklore, music, social structure, history and government. A hands-on approach encourages students to discover, inquire, conceptualize, create, and develop skills of analysis, synthesis, and reason. Placing an African mask over one's face, head or shoulder, plucking the notes of a thumb piano, or beating a drum allows for participatory discovery-based learning. Students and teachers learn from being active participants rather than viewers and benefit from a multisensory approach to understanding basic concepts about the diversity and homogenity of Africa's ethnic groups. Moreover, knowledge of African culture leads to a better understanding of one's own culture affectively, and historically since Africa gave birth to one of the earliest, if not the earliest, center of civilization. (Diop, 1974)

Interaction With The Realia

Interaction with the realia in the Heritage Center has significant application for infusion of the global education concepts of perspective consciousness, state of the planet awareness, cross-cultural awareness, a sense of global dynamics, an awareness of emergent human goals, and an awareness of ethical problems in a global context. (ICET and AACTE, 1983,

The broad range of artifacts allows for infusion of these concepts in all subject areas: art, mathematics, science, history, english, economics, anthropology, government, and home economics. Thus students experience the totality of African culture. At the same time, a wide range of skills and abilities are more readily achieved by students with participatory discovery-based learning.

The use of the Center's collection for studying African art is unquestionably foremost in its appeal to educators. The aesthetics of African art as well as its form and technique , and its impact on Western art is studied. Works in wood, stone, metal, ivory, bone, raffia, and shell demonstrate the different media used and also leads to discussions on geography and the natural resources of Africa. Terra-cotta from Benin, soapstone from Sierra Leone, and ivory from Zaire illustrate geographic influences. (Bohannon and Curtin, 1971) Concepts such as unity, interrelationships, and cultural diversity become clearer to students. The abstraction of unity becomes concrete as students examine a large carving of a unity tree from Tanzania. The clinging together of the many figures as they climb to the top of the sculpture makes this concept easier to understand. Comparisons of the styles of Western artists like Matisse and Picasso with African art illustrate cross-cultural borrowing. (Flagg, 1960)

The concept of cultural diversity is easily defined when several masks, the most popular forms of African sculpture, are placed in the hands of students. The elongation of figures from Mali, the cowrie shells on masks from Ghana, the raffia on masks from Zaire demonstrates ethnic and geographical differences. Yet, students become aware of commonalities since it is evident that the mask is a functional item among many ethnic groups. Does this mask serve a religious, utilitarian, or social function? Does it give the wearer

some of the speed, strength or aggressiveness of some animal during the hunt? Is this mask a symbol of superstition? (Myers, 1967) Students find answers to these questions by researching them in the 2500 volumes found at the Center or in a lecture given by the teacher or curator. While acquiring knowledge, students demonstrate their ability to receive, respond, value, organize, and make characterizations.

Perceptual and cognitive learning in economics and mathematics takes place when gold weights from several countries are placed in a group. Students observe the design of the weights--whether of kings, workers, animals or things. The design of the weight tells a great deal about the way of life of the people. Economic concepts such as weights and measures, medium of exchange, and barter are discussed. Comparisons with America's trading procedures are made. In mathematics, the study of African art reveals wide use of geometric and a numerical astuteness in the arrangement of designs in a piece of sculpture. (Radin and Sweeney, 1966)

The hands-on participatory approach at the Heritage Center allows for total involvement of the individual, whether teacher or student. Along with cognitive and affective learning processes, psychomotor development also occurs from interaction with the realia. This is especially true when students explore African musical instruments. Drums, flutes, harps, sylophones, thumb pianos, rattlers--all can be played by students. The materials of which these instruments are made--clay, metal, tortoise shells, gourds, bamboom animal horns, hides, snakeskins, seeds, stones, palm leaves, and calabash fruit incite curiosity about the environment and way of life of the different ethnic groups of Africa. Students gain a greater appreciation of the

polyrhythmic nature of African music and of the fact that African dancing demands great precision and agility when they are told to pat their feet at the rate of their pulse beat, then join in with their hands at twice the rate and then move their heads and bodies at still another beat, all at the same time. (Dietz and Olatunji, 1965) (And since we are discussing the participatory approach, let us all try this. First find your pulse beat and lets go. You have found, just as our students find, that this is very difficult to do.)

The parameters for teaching the concepts of global education at the Heritage Center are indeed very broad, and we cannot cover them all now. However, lets take a brief look at just one other subject area--that of home economics. Cross-cultural awareness, as well as a sense of global dynamics, are acquired as home economics students learn about African textiles, cooking, and dress. Clothing from Ethiopia, Nigeria, Ghana, Liberia, to name a few countries, are available for students to try on and model in a fashion show. The most common revelation is that many Africans wear more cloth than Westerners, rather than the skimpy loin cloth depicted in movies. Yards of flowing cloth demonstrate that more, rather than less keeps the body cool. The different types of fabric and designs used in African dress are often researched and produced by students. They discover that the adinkra print symbols that they are using to produce a design on cloth convey a message just as printed t-Shirts and blouses do here, and find great satisfaction in the beauty of the tie-dyé designs they produce. They also have access to the Center's kitchen where simple African foods such as plaintain, puff-puffs, dabokola, and Ethiopian tea are prepared. Sharing in these direct experiences enables students to gain an appreciation for the culture of others and a better understanding of their own.

This is only a summary view of how the interaction of students and teachers with the realia in the Heritage Center affords unlimited learning experiences. Mention must also be made of the fact that the participatory discovery-based approach of the Heritage Center enables the blind, physically handicapped, and special student to develop their perceptual abilities of auditory and tactile discrimination. (Lorber and Pierce, 1983) Students are able to discover, inquire, conceptualize, analyze, and create, using their own experiences in relation to the objects in the Heritage Center. Moreover, such involvement moves both student and teacher beyond the realm of their own ethnocentrism to the wider perspective of a global view.

Workshops, Preparation of Instructional Materials, and Research Resources in the Heritage Center

A committment to global education requires ongoing programs at every level of an institution's program. Moving in that direction, a three week summer workshop for secondary school teachers and student teachers, workshops for high school students and a museum training program are offered at the Center. As a result of these workshops, curriculum and instructional materials are produced, which in turn, gives an indication of the research resources available at the Center.

In the museum training program fundamentals of operating a museum--collecting, cataloguing, restoring, and organizing materials--are covered. Guest presenters include curators from several historical and art museums in North Carolina, members of Arts Councils, and university art instructors. Utilizing other community resources, field trips are made to the North Carolina Museum of History in Raleigh, Old Salem and the Southeastern Center for Contemporary Arts in Winston-Salem, the Adkland Art Museum in Chapel Hill,

and the Archives and Manuscript Department of Duke University, Durham, North Carolina.

As an extension of School Within a School, and units of study in African History Afro-American History and Home Economics classes in the Greensboro city schools, workshops are held throughout the year for secondary and some elementary school students. The nature of the workshops vary according to the interest of the teacher and students. For example, home economics students research African textiles and dress, making scrapbooks of samples of fabric and sketches of clothing. They also learn the techniques for tie-dye and braided hair styles. One favorite simulation is the Yourba wedding. The entire process of decision-making of guests, foods, customs, music, and dress is done by students. The students in these workshops learn about African ways of doing and discover not only ethnic diversity, but discover that there are common human concerns all over the world. (Michaelis, 1980)

The summer workshop on African Life and History is offered in conjunction with the History Department of A & T. Participants study the geography of Africa, the problems of population growth and movement, the diversity of ethnic groups, art, religion, family life, economic and industrial development in some selected countries, the effects of colonialism, and the meaning of Pan-Africanism. Guest presenters, who are often members of A & T's international faculty, from Liberia, Zaire, Nigeria, and other African states, share their scholarship and personal experiences. African undergraduate students often volunteer for a buddy-system, whereby they meet with workshop participants outside of class to broaden their perspective consciousness and cross cultural awareness. Field trips to the African village of Olantunji in Sheldon, South Carolina and the African Zoo at Asheboro, North Carolina and the surroundings in the Center demonstrate how community resources can enhance cross cultural understandings.

The preparation of a teaching unit or a teaching aid is required of participants in the summer workshop. All items are compiled at the end of the session and each participant receives a useful teaching resource packet. Some examples of the materials prepared by participants include:

1. A Learning Center for Studying the Social, Economic, and Political Life of Kenya. In this teaching aid, the procedure for the establishment of a learning center within the classroom is given. Books, learning activities, maps, and other items on Kenya are placed in a section of the classroom designated as the center. Students can utilize the center on their own or with the assistance of the teacher.
2. Teaching Unit on Family Life Among the Zulu and the Nuer. This unit is for fourth grade students and focuses on the household of a Zulu boy and a Nuer boy. This unit shows that although the Zulu and Nuer are separated by a great distance in Africa and live in different environments, they share similar ways of making a living.
3. Kidogo Swahili Kamusai (The Little Swahili Dictionary). This dictionary is for elementary students. It includes words for simple everyday usage: shapes and sizes, numbers to ten, days of the week, weights and measures, family members, body parts, and colors.
4. West African Dress--A Pattern Book. This book is excellent since most Africans do not use patterns. Sketches of a shirt, robe, Housa vest, gbada shirt, skirt, trousers, and caftan are included. The book also includes materials needed and directions for making the garments.
5. African Games. In addition to collecting data from books and pamphlets, the African oral tradition was used to supplement the games. African students related the games they played as children. The book includes

Ayo, Animals Have Tails, Tuma Tuma, Ghai Tuma, Coconut Race, and about forty other games.

6. Easy to Make Recipes. This cookbook incluses eighty African dishes which can be prepared in the average American kitchen or classroom. It is an invaluable tool in helping students prepare the African feast which is the grand finale for the workshop.

These teaching materials are prepared with the use of the 3500 books, pamphlets, and articles housed in the Heritage Center. Additionally, the jewelry, clothing, sculpture, and all the realia of the Center serve as primary resource materials. The Heritage Center is a gold mine for the serious scholar as well as the casual student of history.

Conclusions

The Heritage Center is both aesthetic and didactic in its purpose. It permits both student and teacher to transcend the command of facts with understanding and creativity. Its massive collection of realia and participatory learning enables students to develop skills and abilities necessary for being decision-makers in an interdependent world. Such learning opens windows to the mind and launches one into a new level of understanding not only about Africa, but about the whole nature of human activity.

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MRS. REED: MUSEUMS AS RESOURCE CENTERS FOR INTERNATIONAL EDUCATION

Ladies and Gentlemen, it is a pleasure to be with you today and to speak on the topic of "Museums as Resource Centers for International Education." This is a subject I can address with some ease.

As Director and Curator of the Heritage Center, an African and Black American cultural resource center at North Carolina Agricultural and Technical State University, I am inundated with information requests from elementary and secondary school teachers and students as well as from members of the University and general public. In short, museums are valuable resource centers for international education; yet, do we fully appreciate their valuable contributions in education?

A real issue in regard to the topic is where do museums and other cultural institutions fall in a prioritized list of national budgets for educational resources. Is there some correlation between falling SAT and achievement scores and the amount budgeted for cultural education?

With sky rocketing inflation, our cultural and artistic institutions face serious budget deficits. As more and more money is poured into our national budget, culturally related items are being short changed seemingly. This reflects an attitude of indifference within governmental and educational circles toward art and cultural programs. There is an attitude among many that cultural education is a frill, a fringe benefit in the best of times and an expendable item in hard times. Fortunately, this ambivalent attitude is not pervasive, otherwise museums, art galleries and other cultural institutions would have long ago become extinct.

In each age there has been a Medici, Mellon or Smithson who has been moved to pour his financial support into cultural programs. Indeed, it was the individual effort of Andrew Carnegie that built our greatest educational achievement, the public library system. We owe a debt of appreciation to these men and women of vision, who saw a direct correlation between a nation's strength and its citizenry's intellectual prowess. No nation can remain strong without a well ducated population, a people who are informed about national and world history and culture, as well as the physical make up of this universe. Museums are the storehouses of information about our past, but more importantly, the indicators of our future.

Within the surroundings of our National Air and Space Museum, we are projected into the far reaches of destiny. Our imaginations scale the heights of our dream mountains, creating within us a sense of adventure and desire to know more about the world and its neighborhood, the Galaxy. Young and not-so-young minds need to be stimulated by wonderment. Museums are very real wonderlands of awe. They are places where our imaginations are able to run free, yet are molded by the certain hand of the true wizard, reality. Museums provide tangible images for often only abstractly understood ideas.

We learn by hearing, seeing and experiencing faculties. In the classroom, students employ mainly the hearing faculty and to some extent the seeing faculty. But, students have limited use of the experiencing functions in classroom instruction. Interestingly enough, experience is the best way to learn! It is the application of theory that re-enforces understanding and knowledge.

In museums, students use all their learning faculties, employing the senses of sight, sound, touch and sometimes even smell and taste. More and more museums are establishing participatory programs where visitors can play make-believe.

At the Heritage Center, we offer cooking classes where participants can taste and learn to prepare traditional African dishes. We have also weaving, tie-dyeing, fashion and music workshops where students can experience African culture from an inside prospective and through participation. In this way, students learn more about the cultural attributes of countries under study.

In the museum setting, a culture's language, music, food and art, along with other disciplines can be studied. History, geography, politics and economics are reflected through cultural mirrors. The Irish potato famine would have been a byline in history had rice been the staple food of Ireland. This economic and cultural truth is evident more recently in the 1980 Liberian coup d'etat that overthrew one of the oldest regimes in Africa. Military Commander Samuel Doe probably would not have been able to topple the Liberian establishment had rice prices remained stable, however the prices for this staple commodity in the Liberian diet rose so high as to make it unaffordable for much of the populace.

Students can learn through museum visits about cultural characteristics of various countries. Also, museums can be viable teaching institutions of current and historical events. Museums offer opportunities for cross-cultural discussions. Through lecture series, participants have opportunities for broad and in depth cultural education. Lecture and discussion topics

focus on culture in a social, artistic and religious context. Also, any cultural study should focus on history, geography and language. Each of these disciplines has its particularly important contribution to make to any cultural study. Language is highly influenced by cultural contacts.

In the African case, the national language or languages indicate former European contacts and history of colonization. With the exception of Ethiopia, other areas of Africa have a history of foreign colonization or protection status. Ethiopia was never colonized. Ethiopia was occupied by Italy for a short period between 1936-1941. Therefore, Italian is widely spoken in Ethiopia, particularly in the Northern Province which came under the heaviest Italian influence.

The Language of each culture contains the symbols of immigrations, conquest, foreign domination, as well as religious and cultural beliefs. An inventory of our language would turn up a mixture of non-English words that point to our multi-ethnic reality.

Art is much like language in terms of reflecting various historical contacts. In many African countries, where written history was limited, oral tradition was developed into a story telling art form. The whole history of a people would be committed to memory and handed down from one generation to the next. Legends were capsuled in carved sculptures, along with religious and social beliefs. Art is a universal language. This is certainly true of music.

A museum is a place where visitors may also travel into distant places and time zones, to spend a while communicating in the universal language of music as well as other art forms. Through rhythmic and orchestral sounds another cultural experience is communicated.

I have mainly addressed the importance of museums in general as resource centers for international education, but let me spend a little time now on the significance of cross-cultural education.

In the United States, we have more ethnic groups represented in our populace than any other country. Despite this phenomenon, most of our high school graduates finish their education with only a minimum exposure to foreign cultures. Up to the 1960s, most of us lived in virtual ethnic isolation, with only the most restricted, and often uncomfortable, contacts between various ethnic groups. To compound this problem, the mass media created grossly distorted images of non-White ethnic groups. These stereo typical images have not been entirely erased from our memory. Here cultural museums have a tremendous task ahead to educate and more importantly re-educate.

It has been my experience that it is much easier to educate an open mind than one that has been cluttered with a lot of false ideas and notions. This is why we never refuse to schedule pre-school group visits to the Heritage Center. It is in the earliest stages of life that our minds begin to be set in thinking patterns.

Although the Heritage Center is specifically oriented around African and African-American cultural studies, we are deeply committed to cross-cultural education. Last year, we were very pleased when a Yugoslavian cultural exchange group visited our Center. It is through this interest in cross-cultural exposure that the vision of a world community in peace is brought into focus.

Cultural ignorance is a force of darkness. We cannot hate and destroy what we understand and respect. Through cross-cultural education an appreciation is developed for each individual and culture, regardless of

color, langugage or personality. Each individual, like each culture, is unique and has infinite value. Yet, we are more alike than different. All of humanity has been motivated by common needs of food, clothing, shelter. How different groups have responded to these challenges has been determined by environment and availability of resources. Through open minded cross-cultural studies we can learn to appreciate the vast ingenuity and inventiveness mankind has employed.

The more we look at other cultures, the more we begin to ask the question, "whether given the same circumstances would we have done anything differently?" Arriving at this question, we bridge the gap between misunderstanding, misinformation and lack of facts to understanding, compassion and concern.

The challenge in education is to develop a generation of high school and college graduates with international sophistication. It is not enough anymore to be well grounded in American history and politics. Students today need a realistic view of American social, economic and political life in relation to the rest of the world. Americans need to begin to develop strategies to tackle some of the more urgent problems related to population density and food shortage that pose the prime threat to world peace. More than half the world's population lives in China, India, Pakistan and Bangladesh. To reach these people will take a great amount of understanding of their cultures. Language is not enough. Langugage is rooted in culture, customs and social beliefs. Communication often begins with cultural dialogues.

Most importantly, international education serves the need to reach out to people on a human level and communicate the spiritual wholeness of humanity. This profound truth is evident in the large number of Mother Theresas and Elbert Schweitzers who have devoted their lives to people in distant lands. It is through this unselfish giving to the needs of others that mankind is bettered.

Through international education, the world has the hope of lifting the cloud of doom that hovers over humanity. Through education for cross-cultural understanding, people are given the hope of living in a world where people live in an atmosphere of mutual trust, concern and peace.

I leave you with the challenge to do your part to make our cultural institutions viable instruments of cross-cultural understanding.

DR. BARNETT: At this time, we are happy to respond to your questions.

Thank you for your interest in our program.

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